



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

sleeved Directoire dress of pale green, leaning against a green mossy wall, and watching a boy clad in bottle-green from head to heels, who leans against his greenish grandfather and learns from him to play the flute. The grandfather sits upon a green bench; a tall plant grows in an immense green jar upon the wall; two little girls looking on are sitting upon a green cushion; and the whole visible world of the picture—sky, distance, atmosphere—is infiltrated with the universal green. Boughton's figures are refined creatures, refined by a sort of conventional society elegance, which, however, may be as far away from spiritual refinement as the clumsiness of Bastien Lepage's realistic peasants. Jervis McEntee has an eccentricity that one can scarcely name a picture, and which is catalogued as "Clouds." It is a narrow foreground line of reddish moor or field swept down upon by a tumult of watery and windy clouds, nothing else.

One of the most popular pictures of the Academy is by the American, J. G. Brown, and is called "The Passing Show." It is low in color, the universal browns and grays accentuated and balanced only by a spot of green in each corner of the picture—one spot a window-blind, the other a huge advertising placard of Barnum's show, upon whose green surface is represented an admirable likeness of Barnum himself. The chief interest of the picture is not of beauty, but of character.

It represents a sidewalk upon which stand five ragged street boys, gazing at the passing show to be imagined just were the spectator stands. The boys are regular "gamins," of the large-eared, snub-nosed, and precociously worldly kind, and their expression could not be more vividly life-like were a living soul behind each painted face. All the world laughs at sight of those grinning faces, and a group of grinning gazers stands before the painting all day long.

Ernest Parton has several large landscapes, chiefly distinguished by their iteration and reiteration of the

same sylvan harmonies. Always the same bit of leaf-strewn water, always the same horizon line undulated with foliage, always the same sycamore trees, always Parton. Taken separately, any one of them would express a gentle, pleasing melody, but then one would tire even of the pastoral symphony in the "Messiah" if compelled to hear it too often. Howard Campion has a pretty little landscape, sketchily treated in the French gray-greens, a bit of summer meadow, with bright poppies in the grass, and two faint figures gathering flowers in the middle distance. Marian Lois Wright has a pretty peasant-girl's head, and Emma Phinney, of New York, sends to the sculpture department, her very strong and characteristic head of a negro that has already been exhibited in most of the annual exhibitions of Europe, and been largely praised by the foreign press.

MARGARET BERTHA WRIGHT.

LONDON, May 30, 1880.

BRITISH and American amateur artists are likely to be especially affected by a new regulation at the Uffizi Museum and galleries in Florence, under which permission to copy will be given only to applicants who can give proofs of capacity and training. The British applicants will have to produce certificates from such public bodies as the Royal Academy or Science and Art Department. Americans going to Florence to study the

old masters may find it prudent to arm themselves with certificates of proficiency from the National Academy in New York or the Academy of Fine Arts in Philadelphia, of which, perhaps, happily, the Italian authorities may have heard; although it is by no means certain that even these will avail the American student, for the Florentine authorities refuse to admit any certificates from the National Gallery of London, because no test is required there with regard to capacity or efficient training on the part of copyists. A copyist of six years' standing in the National Gallery was sharply dismissed a short time ago from the Uffizi for incapacity.

#### THE PARIS SALON AWARDS.

AMONG the Salon awards this year we find the names of only two Americans: Mr. W. L. Picknell, who exhibits the landscapes "On the Borders of the Swamp" and "The Concarneau Route," and Mr. Augustus Saint-Gaudens, who sends the plaster model for his statue of Admiral Farragut for New York City, and five bronze medallions. The medals of honor of the Salon have been awarded—for painting to M. A. N. Morot, for "Le Bon Samaritain;" for sculpture, to M. G. F. Thomas, for his statue of Mgr. Landriot. The Prix du Salon goes to M. A. Suchetet, sculptor, who exhibits



"THE GREEN NIGHT." BY E. DARDOIZE.

IN THE PARIS SALON OF 1880.

"Biblis changée en Source." M. Morot, who was a pupil of Cabanel, won the Prix de Rome in 1873, a third-class medal in 1876, a second-class in 1877, and a first-class in 1879. M. Thomas, a pupil of Ramey and A. Dumont, won the Prix de Rome in 1848, a third-class medal in 1857, first-class medals in 1861 and at the Exhibition of 1867, and a "rappel" in 1878. E. Dardoize, whose charming landscape, "The Green Night," is illustrated herewith, received honorable mention.

DE NEUVILLE'S "Defence of Rorke's Drift" has been shown at the Fine Art Society's gallery in London. The moment chosen by the artist for representation is just before sunset, when the attack was most vigorous and the resistance most desperate. In the centre of the picture is a low building used as a hospital, the thatched roof of which has been fired by the enemy, and is blazing fiercely. One of the patients is escaping through a narrow window, while others are being carried by gunners and men of the medical department and transport service across the inclosure to another building on the left of the spectator. The right side of the picture is chiefly occupied by a line of men, who, partially protected by an improvised barricade of meal-bags, are engaged in a hand-to-hand fight with the foremost Zulus, some of whom may be imperfectly seen through the smoke, brandishing their assegais as they advance

with savage frenzy. The severity of the conflict is shown as well by the expressive energy of those engaged in it as by the wounded and dying men who lie among the broken biscuit-boxes and meal-bags in the foreground. M. de Neuville has spared no pains in the desire of giving historic value to his work; the heads of all the principal actors in the scene who were in this country while he was at work, including Major Chard, the Rev. G. Smith, and Surgeon-Major Reynolds, he has painted directly from nature, and for the rest he has had the aid of photographs.

#### SOME LADY ARTISTS OF NEW YORK.

IT has been asserted on good authority that there are five hundred lady artists in New York City alone. Of this number four fifths do not attempt to make a thorough study of the higher branches of art, but confine their efforts to the various departments of decoration. A glance through the catalogue of the recent exhibition at the Academy of Design shows that sixty-three of the exhibitors were ladies, who have, with varying success, turned their attention to the higher and more difficult branches of picture-making. Flowers are almost invariably the first choice of ladies in painting, and many who are successful in this work never try to go beyond

it. With those who are determined to follow art as a profession this is but the first step, and these ladies undergo an amount of labor of which few persons are aware in the effort to become as skilful in the use of their materials as their male competitors. Few ladies are physically able to endure for any length of time the severe course of study, requiring daily several hours of intense application in the heated rooms of the life classes. Yet there are many who attempt it, and make every other interest in life subservient to their progress in art study, and if the present indications are fulfilled,

a few years will show more good artists among American ladies than among those of any other nation.

In nearly every New York studio building there are several lady artists, amateur and professional, the only ones from which they are excluded being the Tenth Street building and the new Benedict building in Washington Square. But one place where artists are invited to exhibit their works is closed to them. This is the Century Club, whose members are too intellectual a body of gentlemen, it is believed, to continue much longer arbitrarily to exclude the work of female artists from their monthly displays. Two ladies generally share a studio together, and it rarely happens that a lady conducts herself in such a manner as to cause gossip in these public buildings.

In the principal art schools of New York the ladies are in the majority, and their work is equal in every respect to that of the male students. Several of those who have already become known to the public through their work follow the example of many foreign artists, and devote part of their time to studying from the living model in the schools.

Jennie Brownscombe is one of the best known among the figure painters, her pictures bringing readily several hundred dollars for a small figure, and she is always represented at the Academy exhibitions by one or more works. She is a native of Honesdale, Penn., spends her summers in her country home, and returns to New York in the winter. She is a pupil of L. E. Willmarth,

studied several years at the Cooper Union and Academy schools, is full of quaint fancies, sketches rapidly and well from memory as well as directly from the object, and shows a leaning toward the polished French school in her painting. "Grandmother's Treasures" was her first important work, and the one at the Academy was called "Good-Night."

Mrs. Maria R. Dixon has been known for several years through the life-size figures and heads she has exhibited. She studied with Dr. Rimmer, and has lately been painting at the Art Students' League. Power and vitality have been shown in her work for the past two or three years. She often poses her little daughter in her pictures of children.

Mrs. M. B. Odenheimer Fowler, daughter of the late Bishop Odenheimer, has painted, life-size, the heroines of Tennyson's idyls, and her own likeness can be traced in many of her female heads. She married the artist Frank Fowler while studying in Paris a few years ago. Her subjects are treated in a natural, unconventional manner, and she is a fine colorist. While abroad she studied with several well-known artists. There are few exhibitions in New York or Philadelphia which do not contain pictures by herself and her husband.

Maria R. Oakey is a young artist of talent, and bids fair to occupy a high position in the art world. She needs experience and practice to teach her how to use her abilities to the best advantage. Some qualities in the works she has already produced merit high praise, but while she succeeds in producing masterly effects in some things, this only makes her carelessness in drawing more conspicuous in this age of accurate draughtsmen. During a four years' course of anatomy with Dr. Rimmer, Miss Oakey studied practically as well as theoretically, and thus laid the foundation for intelligent training by later instructors. A course of lessons from Couture in Paris and the friendship as well as instruction of Hunt and La Farge have aided in her development. Her few published efforts in poetry and prose also show ability. Her principal works are life-size figures. The best known are "A Woman," "Serving," "Violets," owned by John Hay, and portraits of a boy in black velvet, an infant, and a two-year-old son of Mr. Harper. Her works have been exhibited in Boston, St. Louis, London, and New York. She has taken a suite of rooms in the new Sherwood studio building.

Mrs. Helena De Kay Gilder is best known by her figure pictures, "The Young Mother" and "The Last Arrow." She is the only lady member of the Society of American Artists.

Mrs. S. N. Carter has exhibited good work as a pupil of R. S. Gifford, but her time now is occupied by her duties as directress of the Cooper Union School of Design, and as a contributor to Appletons' Journal. She has been abroad several times, and was for some time in the National Academy schools.

Nellie S. Jacobs has a studio in Fourth Avenue, where she has made rapid and also remunerative progress in painting. She is a pupil of the Cooper Union and National Academy schools, and has also received instruction and advice from Wyatt Eaton and Eastman Johnson. In water-colors she is a pupil of Jas. Smillie, and has been particularly successful in this branch. Her figures in the recent water-color exhibition could have been sold half a dozen times. "Old Songs" was secured by T. R. Butler of this city; "Priscilla," a general favorite, went to a Boston gentleman. Miss Jacobs is a very earnest and industrious artist, being represented in nearly every exhibition during the season by fresh works, for she sells her pictures as fast as she paints them.

Mrs. Fannie H. Bates belongs to a Quaker family, has travelled extensively abroad, and was a pupil of Chaplin while in Paris. She spends her summers at her home among the Berkshire hills, and in winter takes a studio in New York. Last winter was passed in Chicago, where she was busy with portraits. She paints figures and ideal heads, and is generally represented in the National Academy and in Brooklyn exhibitions. Her pictures sell readily, and she is never without orders

for portraits. "Among Bygones," "Thoughis Afar," and "Summer Glory" are some of her principal pictures.

Cora Richardson is a young artist who has been very fortunate in obtaining instruction from masters inaccessible to most ladies. She shared the studio of a friend in the same building with Vaini. He and George Baker both took an interest in her work, and to this early influence her painting owes much of the merit which has given her the reputation of being a fine colorist. A few



THE LATE JOHN BROUGHAM.

SEE OPPOSITE PAGE.

years ago when in Paris she showed Bonnat some of her work, and by the aid of influential friends was admitted to the atelier of Rivé, where Blashfield, May, Bridgeman, and other Americans received instruction from Gérôme and Bonnat in painting heads. Miss Richardson studied here and in other ateliers for nearly two years. Since her return to New York she has painted several portraits and figures; three were in the late Academy exhibition, and a small nude figure was one of the attractions of a recent art reception of the Lotos Club. She is young and ambitious, and is only in danger of being

the most active in organizing the new art school. She was made the first vice-president, and has always been on the board of officers, directing her efforts particularly to the encouragement of the more timid lady members, and resenting the slightest tendency toward overlooking their interests in forming plans for the general advancement.

Her flowers are well known at all exhibitions, but her specialty is ladies' and children's portraits. One of her flower pictures was among those which were buried among the ruins at the Hahnemann fair catastrophe. She narrowly escaped herself, as she was one of the last in the art gallery, attending to her duties as a member of the art committee, when the wall fell. She and her husband live very cosily in East Fourteenth Street, where she has her studio.

Mrs. H. A. Loop is one of the three ladies upon whom the honor of having been elected a member of the National Academy has been conferred, and it is said by more than one that some of the best portraits that have ever hung upon the walls of the Academy have been from her hand. She and her husband have studios in an apartment-house in Eighteenth Street, where they live with their four children. A native of Connecticut, she studied there as far as she could, and then came to New York to study with Henry A. Loop, who was a pupil of Couture. She married her teacher, but has not given up painting, as so many lady artists do after marrying. Her portraits are too well known to need special mention, and she sometimes finds time to pose one of her lovely little children as a model for a composition. She goes very little into society, her time being fully occupied with her family and painting.

Mrs. Charlotte B. Coman stands at the head of the American ladies who have selected landscape painting for the exercise of their artistic talent. She is a native of Waterville, N. Y., and was a pupil of J. R. Brevoort before going abroad, where she studied in Paris with Thompson, whose pupils have all done work of good quality, though his own productions are in this country almost unknown. Her landscapes have occupied prominent positions in the Salon, National Academy, and at Philadelphia and Boston exhibitions. She lived in Paris several years, returned to New York for a year or two, and then went back to France, where she now is. Besides oil paintings, Mrs. Coman has produced some of the best charcoal landscapes ever produced in this country.

Mrs. John Chamberlain, wife of the Rev. Dr. Chamberlain of New York, is a friend and companion of Mrs. Coman. She also has been abroad several years studying landscape painting. The few examples which she has sent home show that she possesses marked talent in this branch of art, as well as in portraiture, where she stands very high. Her portraits are warm and pleasing in color, good in drawing and flesh tones, and strong likenesses. Most of her time recently has been spent in London.

Mrs. Louisa B. Culver is an indefatigable worker, whose landscapes are well known in all our exhibitions. She was a pupil of William Hart. Much of her time is given to instruction. Home duties also demand her attention, for her studio is one of the artistically furnished apartments in the "Bella," where she lives with her husband and son.

Mrs. Thos. Moran is a painter of landscapes, and, as may be readily seen from her style, is a pupil of her husband. She has also paid more attention to etching than any other lady in this country except Mrs. Greatorex. Among her principal

landscapes are "Newark from the Meadows," "Twilight on the Meadows," and scenes from Easton and Easthampton. In etching she works out of doors, directly from nature. Some of her most successful efforts in this difficult branch of art are "Bridge over the Delaware," "Old Bridge on the Bushkill," "The Newark Meadows," and "Newark from the River."

Mary Kalloch is a native of Norfolk, Va., studied with Robert Wylie, Bristol and Wyant, and has spent many years abroad, especially in Brittany. Her studio



"GIVE ME THE DAGGERS."—MACBETH.

pushed forward too rapidly by admiring friends, when she can make better progress by advancing step by step.

Mrs. Julia E. Baker is the wife of John Baker, the well-known lawyer and writer of law-books. She commenced her art studies several years ago in Brooklyn, continuing them at the Cooper Union and National Academy schools. When the advanced students at the Academy started the Art Students' League, in order to obtain more advantages for thorough study than the National Academy could give, Mrs. Baker was one of



is now in New York, where she exhibits and sells most of her work.

Mrs. Edward Moran, wife of the marine artist, has done some clever work in landscapes and figure pieces, but seldom exhibits her productions. She is devoted to art, and is generally found by the side of her husband in his studio, where her suggestions are always welcome and often acted on. Her sons, inheriting the talents of both parents, are promising young artists. Mrs. Moran is one of the most valued patrons of the Ladies' Art Association of New York.

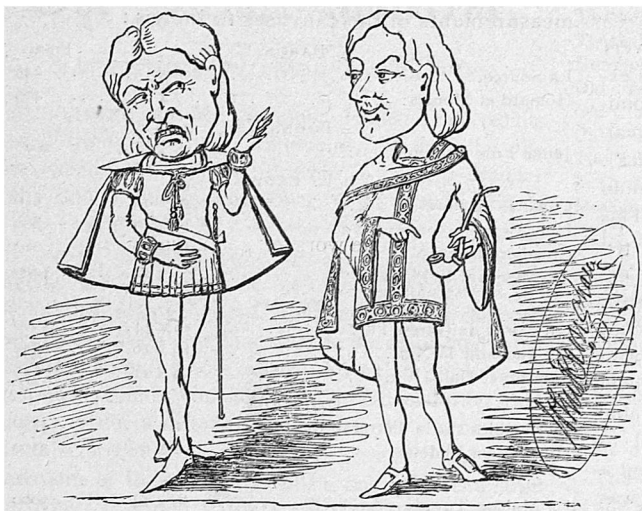
Agnes D. Abbott has a studio in Fourth Avenue. She studied at the National Academy schools. Her flowers rank very high and are well known. She has also painted a number of landscapes.

Mrs. Julia Dillon is a native of Rondout-on-the-Hudson. She belongs to a family of artists, being a McEntee. She studied with the same artist as Mrs. Coman in Paris, Mr. Thompson, and stands among the best flower painters in this country. She has one of the loveliest homes in Rondout, where she spends her summers, and a Broadway studio, which she occupies in winter. She is now in Europe.

Laura Woodward, who also occupies a Broadway studio, has for several years exhibited landscapes, showing talent and conscientious study.

Mrs. Beers is a sister of the Harts, and their pupil. She is now residing out of the city, where she for many years occupied one of the pleasantest studios, and, when not engaged with pupils, painted landscapes.

Amelia Harman is another landscape artist whose productions are well and favorably known to the public.



"CANST THOU PLAY UPON THIS PIPE?"—HAMLET.

She has occupied a studio in New York for a number of years.

Mrs. Widgery Griswold is the wife of one of the directors of the New York Conservatory of Music. She has been abroad several times, and has painted some very ambitious landscapes. These and her flower studies are often seen at the art exhibitions.

Louise Barrett, daughter of Judge Barrett, takes time from her social duties to paint prettily composed flower pieces. She has studied at the National Academy schools, and also in the painting classes at the Art Students' League.

Mrs. Geo. H. Story has shown decided talent in the few studies she has made of flowers and fruit. While at their pleasant little place in the country during the summer she shares her husband's studio, and paints under his guidance. Among her studies are branches of the crab-apple, with fruit and blossoms, which would do credit to a professional artist. She seldom touches a brush while in the city during the winter, but her summer work sometimes finds its way to the exhibitions of paintings in the city.

Mrs. Fanny Elliott Gifford commenced her art studies several years ago, and was one of Dr. Rimmer's most promising pupils at the Cooper Institute. She has since then married the artist R. Swain Gifford, has travelled extensively with him, and has recently devoted her talents to painting birds.

Leontine Huebsch, daughter of the Rev. Dr. Huebsch, though still a young student at Cooper Institute, and only just commencing to paint with Swain Gifford, has already produced some very good work in crayon portraits. She is a practical and very earnest worker.

Mrs. Jerome Thompson shares her husband's studio

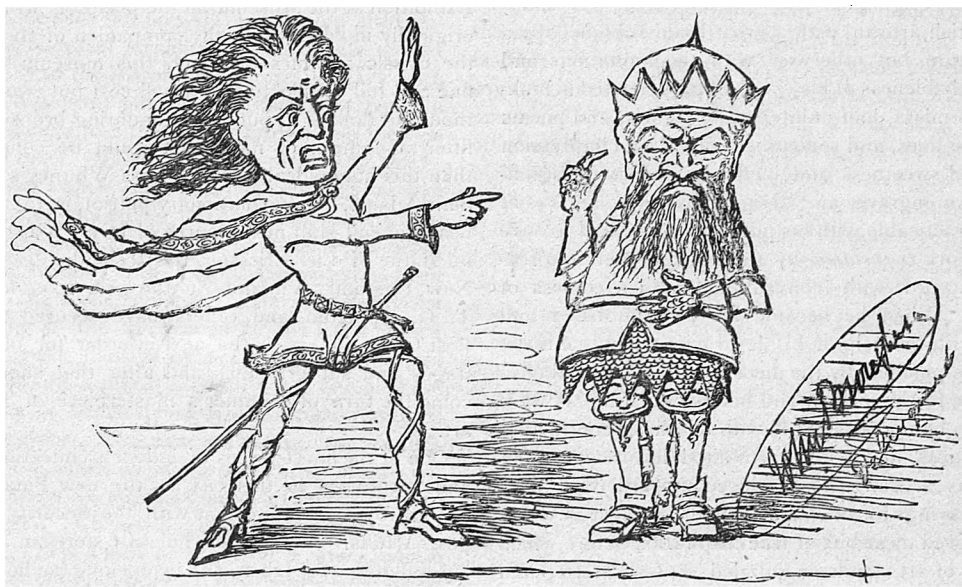
in the Association Building, and has for several years been known through her success in portrait painting.

Mrs. S. Johnson Rasters has produced some clever specimens of still life painting, but has recently devoted her attention entirely to decorative art. She is one of the officers of the Ladies' Art Association.

Miss Virginia Granberry and her sister Henrietta belong to a Virginia family, and lived many years in Norfolk. Their studio is at their present home in New York. Many of their fruit and flower pictures have been extensively reproduced as chromos. The ladies are always represented at the Academy exhibitions. One of them has charge of the instruction in art at the Packer Institute, Brooklyn.

Mrs. Eliza Greatorex has made her home in New York for many years, but is now abroad with her daughters Kate and Eleanor, who are both artists and have works in the present Salon exhibition. Mrs. Greatorex is well known by her paintings, and also her etchings of places of interest in New York and abroad. Many of the latter have been published: "The Homes of Ober Ammergau," in Munich, in 1871; "Summer Etchings in Colorado," in 1874; "Old New York from the Battery to Bloomingdale," in 1875, and a portfolio of etchings of Virginia and other studies in 1878. At the Centennial Exhibition she had eighteen pen-and-ink drawings of "Old New York." Mrs. Greatorex was born in Ireland in 1820, she studied under Witherspoon and James and William Hart in New York, under Lambinet in Paris, and at the Pinakothek in Munich. She is the only female member of the Artists' Fund Society, and was the first woman elected associate of the National Academy, New York. Her best known paintings are "Bloomingdale" (owned by Robert Hoe); "Château of Madame Cliffe" (owned by Dykeman Van Doren); "Bloomingdale Church, painted on a panel taken from the North Dutch Church, Fulton Street," and "St. Paul's Church" and "The North Dutch Church," each taken on panels taken from these churches. Mrs. Greatorex has done much to facilitate future study of the picturesque of old New York, and with this subject her name will probably always be associated.

E. H. Remington is one of the most skilful of our flower painters, and always conveys an artistic sentiment in her work. A pair of large panels by her at the Centennial Exposition represented "The Two Kings, Corn and Cotton," the two great national products denoting the principal requirements of man—food and clothing. These are now the property of Mrs. E. L. Youmans. A wealth of water-lilies against a rough stone background, on which appears the name "Undine," is still in her possession. Another of her fancies is a parody on the picture by Lobrichon, "Bagage de Croquemitaine," owned by E. D. Morgan.



"O MY PROPHETIC SOUL! MY UNCLE!"—HAMLET

She has painted pansies in the place of the children's faces, after the old idea of changing human beings into plants.

Of course it is impossible, in an article like this, to mention all the lady artists of New York, and some of much merit have necessarily been omitted.

#### JOHN BROUGHAM AS AN ARTIST.

SINCE the last issue of this journal, good genial John Brougham, actor, poet, and dramatist, having completed his threescore years and ten, has passed away to a



"HENCE, HORRIBLE SHADOW! UNREAL MOCKERY, HENCE!"—MACBETH.

better world. Among the many accomplishments with which his biographers have credited him, they have omitted to mention his uncommon skill as an amateur artist. His intimate friends know well how cleverly he handled the pencil, or rather the pen; for a favorite amusement of his in moments of idleness, or while waiting for inspiration in writing a play, was to scribble faces or Shakespearean incidents on half sheets of note-paper, which generally found their way into the wastebasket. Sometimes these amusing memoranda of humorous fancies were given to enthusiastic friends, and not a few of them are to-day to be found treasured in the albums of New York ladies, each with the never-varying signature, rich in playful flourishes—"John Brougham; delinquent." During a short period of financial straits in London—he was then little more than a youth, and had not yet thought of adopting the stage as a profession—Mr. Brougham found his talent for drawing of genuine service, for he turned it to account by giving private lessons, and so kept the wolf from the door at a time when a few shillings were really a god-send to him. That he might have greatly excelled as a draughtsman, if he had cultivated his talent, will be evident to any one who will glance at the very clever Shakespearean caricatures which we have reproduced in this article from original sketches from his pen.

How capably he has caught the expression of Charlotte Cushman as she appeared in the dagger scene,

and how terribly scared poor Macbeth looks as he apostrophizes the "horrible shadow!" Hamlet's exclamation in his interview with his father's ghost is certainly emphasized by the vigorous posing of the horrified prince, and the expression of disgust portrayed on the features of the courtier as the meerschaum pipe